from Avenged Sevenfold - *The Stage*

The Stage

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

A5
8va
loco
*T
*Slide tap finger (next 2 meas.)
B(♭9)/D♯
B/D♯
E5
Gtr. 1
D♯5
Gtrs. 2 & 3
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
N.C.
1. So, I ar - rived,
Rhy. Fill 1
End Rhy. Fill 1

Verse
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)
E5
D♯5
E5
naked and cold.
A welcomed change from the abeyance of a
3. See additional lyrics
D♯5
E5
D♯5
ghost town catacomb.
No need for counsel, I appreciate the time I'm not a-
E5
D♯5
lone.
2. There were days
4. See additional lyrics
Spoken: (Why don't you get my lawyer on the phone?)
Gtrs. 2 & 3
P.M.
Verse
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (4 times)
E5
D♯5
E5
D♯5
these child eyes would overlook the ugliness and fantasize.
E5
D♯5
E5
D♯5
I found my heart for the first time and I awakened in me.
I left myself to navigate, and, oh, I felt con-
Interlude
B5
D♯5
F♯5
G5
B5
D♯5
F♯5
G5
C5
D♯5
F♯5
C5
trol.
Ah.
Spoken: (Seems these sheep have
Gtrs. 2 & 3
Rhy. Fig. 4
P.M.

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

To Coda
End half-time feel
D5
B5
End Rhy. Fig. 5
(2nd time, cont. in notation)
we per - form here up - on the stage?
End Riff B
End Riff B1
End Rhy. Fig. 5A
let ring
Interlude
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 1/2 times)
Gtrs. 4, 5 & 6 tacet
D.S. al Coda
Gtrs. 2 & 3: w/ Rhy. Fill 1
E5
D♯5
E5
D♯5
N.C.
Ow.
3. As the boy
Coda
Gtrs. 4 & 5: w/ Riffs B & B1 (last 2 meas.)
Gtr. 6: w/ Rhy. Fig. 5A (last 2 meas.)
Bsus4
on the stage?
Gtrs. 2 & 3

Guitar Solo

Gtrs. 4 & 5 tacet

E5

Rhy. Fig. 6

F5

Gtrs. 2 & 3

P.M.

P.M.

Gtr. 1

8va

loco

Gtr. 4

Gtr. 5

B5
8va
loco
P.H.

Gtrs. 2 & 3: w/ Rhy. Fig. 6
E5
F5
8va

D5
8va
loco
Gtr. 4

Gtrs. 2 & 3: w/ Rhy. Fig. 4
B5
D♯5
F♯5
G5
C5

Gtr. 7: w/ Rhy. Fig. 7
Em
D
G5
Gtr. 8
let ring
Am
G5
D
Gtr. 1
*w/ delay
*Set for dotted quarter-note regeneration w/ 4 repeats.
Gtr. 8
let ring
Rhy. Fig. 8
End Rhy. Fig. 8
Gtr. 7
let ring
let ring
Guitar Solo
Gtr. 7: w/ Rhy. Fig. 7
Em
D
G5
Gtr. 1
8va
w/ bar
Harm.
Pitch: G
slack
Gtr. 8
w/ pick & finger
let ring
Harm.

Gtr. 8 tacet

Gm

Gtr. 1

Gtr. 7

Riff D

let ring throughout

Gtrs. 2 & 3

Rhy. Fig. 9

P.M.

P.M.

P.M.

E♭/G
F/A
D/F♯
P.M.
End Riff D
End Rhy. Fig. 9

F/A
D/F♯
I'm run-ning out of fight.
Gtr. 4
Gtr. 5
Gtrs. 2 & 3
End Rhy. Fig. 10
Gtrs. 2 & 3: w/ Rhy. Fig. 10 (3 times)
Gm
E♭/G
And the wind speaks a com-fort-ing voice,
guid-ing me to her arms.
8va

F/A D/F♯

Moth - er, I'm al - right. It took the

8va

loco

Gm

birth of sin to snake - rat - tle the mind, be - fore a

Riff E

E♭/G

blow to the head ___ by the gav - el of time ___ to wake ___

F/A

___ up. ___ Won't you ___

8va

End Riff E

D/F♯

___ wake up? ___ When did the

Guitar Solo
Half-time feel

End half-time feel

B5 D♯5 F♯5 G5 B5 D♯5 F♯5 G5 C5 D♯5 G5 F♯5
sim - u - la - tion, don't you?)
8va
loco
Chorus
Half-time feel
Gtrs. 2 & 3: w/ Rhy. Fig. 5 (1st 4 meas.)
Gtrs. 4 & 5: w/ Riffs B & B1
Gtr. 1 tacet
E5
F5
Who is the crowd that peers through the cage as
D5
B5
we per - form here up - on the stage?
Gtrs. 2 & 3
Rhy. Fill 2
End Rhy. Fill 2
Gtrs. 2 & 3: w/ Rhy. Fig. 5 (1st 6 meas.)
Gtrs. 4 & 5: w/ Riffs C & C1
E5
F5
Tell me a lie in a beau - ti - ful way. I be -

Gtrs. 2 & 3: w/ Rhy. Fill 2
D5
B5
lieve in an - swers,
just not to - day.
Gtr. 4
Gtr. 5
Outro
Em
Fmaj7#11
Riff F
8va
Riff F1
Gtr. 8
(nylon-str. acous.)
Rhy. Fig. 11A
mf
w/ fingers
let ring throughout
Gtrs. 2 & 3
Rhy. Fig 11

Em
Fmaj7♯11
Dm(add9)
Gtr. 10
(nylon-str. acous.)
mf
w/ fingers
let ring throughout
Gtr. 9
B7
Em
Fmaj7♯11
Dm(add9)
B7

Additional Lyrics

3. As the boy became a man
   In came a calm sophistication I can hardly understand.
   So lost in ego, didn't notice when the time had slipped away.
   (Yeah, everybody's got a sob story.)

4. Jesus Christ was born to die.
   Leave it to man to levitate his own to idolize.
   We're simply sociopaths with no communication, baby.
   I see your angle but we differ from our points of view.
   (So tell me, what's your cross to bear?)

from Avenged Sevenfold - *The Stage*

Paradigm

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Gm
Eb5
Far too man - y moons since you've felt well and strong. You see,
End Riff A
P.M.
Gtr. 1: w/ Riff A
Gm
F#o7
Gm
Eb5
you could say good-bye, but you don't have to die, not ev - er.
Gtr. 2
Gtr. 1: w/ Riff A (2 times)
2nd time, Gtr. 2 tacet
Gm
F#o7
En - gi - neer the wires to your brain.
2. What's it real - ly mean to be a man?
Gm
Eb5
Ar - chi - tect a code so you won't feel the pain. With your
Think a - bout your an - swer, but please un - der - stand. While it's

Gm
F#°7
fam - 'ly by your side and vig - or in your eyes for -
nat - u - ral to fear, I'll make it dis-ap-pear for -
Gtr. 2 tacet
Gm
E♭5
ev - er, live for - ev - er.
ev - er and for - ev - er.
I'm
Chorus
Double-time feel
G5
D/F#
B♭5
C5
D5
way up, a god in size, be-yond the reach of mor-tals and I shed my hu-man side.
Riff B
End Riff B
Gtr. 2
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff B
Fa - ther, whoa, fa - ther, I stare at my re-flec - tion. Have I lost that boy in - side? I'm a

Interlude

End double-time feel **Half-time feel**

G5 A♭ D5 C♯5 D5 C♯5 D5 C♯5

par - a - digm. Ah!

Gtr. 2 **Riff C** **End Riff C**

1 1/2

Gtr. 1 **Rhy. Fig. 3**

*T

*T = Thumb on 6th string

End half-time feel
D5
C♯5
D5
C♯5
D5
C♯5
let ring
let ring
1
1/2
1

Guitar Solo

Gtr. 2 tacet
Gm
D/A
B♭
C
D
Gtr. 3 (dist.)
1 1/2
Gtr. 1
Riff D
End Riff D

Gtr. 1: w/ Riff D (3 times)
Gm
D/A
B♭
C
D
Gtr. 3
1 1/2

Gm
D/A
B♭
C
D
15ma
loco
P.H.

Gm
D/A
B♭
C
D
8va
loco
8va

Double-time feel
G5
G♭5 F5
D5
loco
Gtr. 3
Gtr. 1
Riff E
P.M.

F5
E5
E♭5
8va
loco
P.H.
Pitch: G
End Riff E
P.M.

Gtr. 1: w/ Riff E (3 times)
D5
F5
E5
E♭5
Gtr. 3
15ma
loco
P.H.
Pitch: D

D5
F5
E5
E♭5
8va

D5
F5
E5
E♭5
8va

A5
B♭5
G5
A5
8va
Gtr. 3
slight P.H.
Gtr. 1
P.M.
P.M.

Bridge

Gtr. 3 tacet

D5 E♭5 F5 E♭5 F5 E♭5 D5 E♭5 F5 E♭5 F5 E♭5

I have to ques - tion if these thoughts are mine. To live for-ev - er, but did some-thing in me die? I'm

let ring

G5
E♭5
C5
F5
D/F♯
claw-in' my skin, but I can't feel it in-side. I know the ag-o-ny of pain would hurt so much bet-ter. I'm
Gtr. 2
Gtr. 1
Outro-Chorus
Half-time feel
Gtr. 2 tacet
Gm
Gm/A
Gm/B♭
Cm
D
Gm
way up, so far up. Have I lost my-self to-night? Fa-ther, oh,
Gtr. 1
Gm/A
Gm/B♭
Cm
D
G5
rit.
fa-ther, have you lost that boy you used to know?
rit.

from Avenged Sevenfold - *The Stage*

Sunny Disposition

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

*Chord symbols reflect implied harmony.

Dm6/9
D°7
Dm
A♭
A7♯5♭9
Found fuel in meds, viewed through the nar - row.
You dine then waste, we for - age to eat.
Gtr. 3
Gtr. 4
Gtrs. 3 & 4: w/ Riffs D & D1
En - cour - aged fear
Well, who pays the tab when
Gtrs. 1 & 2
P.M.
when so in - clined,
you cross the line?

Double-time feel
D5 F5 E5 G5 F5 A5 A♭5 A5
make a de-ci - sion if grant - ed the priv - 'lege, but I'm a - fraid my taste is un-re - fined and
How can we see out - side of the pen when sur - viv-al has pos-ses-sion of our minds?
(Ah.)
Gtrs. 1 & 2
P.M.

End double-time feel
D5 Csus2 A♭sus2 Gsus2 D5
no one likes cheap wine.
Calm - ly walk the line.

Interlude
B♭/D E♭m
*Gtr. 5
*Horns arr. for gtr.
Gtrs. 1 & 2
Riff F
End Riff F

To Coda
Gtrs. 1 & 2: w/ Riff H
B♭/D
E♭m
B♭7/F
E♭m/G♭
B♭7/A♭
Such a mar - vel - ous find
Such a mar - vel - ous time I will find
in an il - lu - sion.
Interlude
D5
C/E
F
G5
Spoken: Vlader Lauder sat in sorrow for all his teeth had gone. He
Gtr. 6 (dist.)
mf
w/ bar
grad. release
Gtrs. 1 & 2
D5
drank sweet rum while fingering his gun and eyeballed a feast, not one bite he could eat.
8va
loco
Harm.
w/ bar
Pitch: G
Pitch: F
slack
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5
Em
Gtr. 7
8va

F
Gm
8va

D5
Em
F
Gm
8va
Gtr. 7
loco
1/2
1
Gtrs. 1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5
Em
Gtr. 7

F
Gm
8va
loco
1
15 17 19 15 18 15 17 15 16 17 15 18 15 17 20 (20) 16 15 13 12 9 7 5 8 6 5 7 6 4 7

Dm
B♭sus2
Dm
C♯°7
Gtr. 7
Gtrs.
1 & 2

(♪=♪)
End double-time feel
Dm
B♭sus2
Dm
C♯°7
w/ bar
-1 1/2

Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff C (1 3/4 times)
Dm
D(♭5)
Dm
Gtr. 7

D°7
Gtr. 1: w/ Riff B
Dm

D(♭5)
Dm

B♭5
A5
A♭5
D5
F5
E5
E♭5
Gtr. 7
Gtr. 2

Dm
B♭m
Dm
A7♯5/C♯
Let sun - light glow un - der my skin,

Dm
B♭m
Dm
A7♯5/C♯
the tox - ins seep in - to my soul.

D.S. al Coda
(take 2nd ending)
Gtr. 1: w/ Riff B
Gtr. 2: w/ Riff I
Dm
D(♭5)
Dm
B♭5 A5 A♭5 D5 F5 E5 E♭5

Coda
Free time
D5
N.C.
It's an il - lu -
Gtrs. 1 & 2
string noise
0
X

E♭m(add9)
- sion.
Gtr. 8
mp
8
10
7
6
7
10

from Avenged Sevenfold - *The Stage*

God Damn

Drop D tuning:
(low to high) D-A-D-G-B-E

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*Chord symbols reflect overall harmony.

Gtrs. 3 & 4: w/ Rhy. Fig. 2
F
B♭m
B♭m(add 9 11)
Gtr. 1
Gtr. 2

Double-time feel
Gtrs. 1 & 2 tacet
D5
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
Oh!
Gtrs. 3 & 4
Rhy. Figs. 3 & 3A
w/ dist.
P.M.
P.M.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
Dm
C/E
F
Dm
Gm
F
C/E
F
End Rhy. Fig. 3
Gtr. 3
P.M.
Gtr. 4
End Rhy. Fig. 3A
P.M.

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A
D5
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

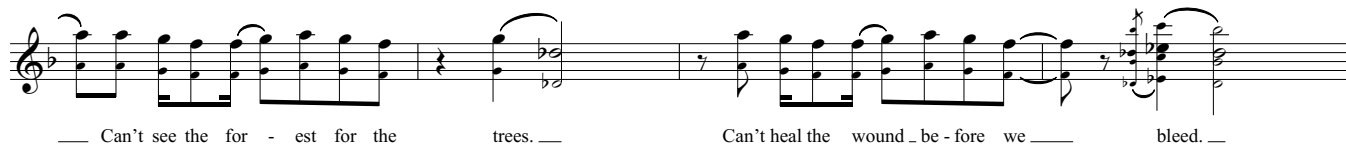
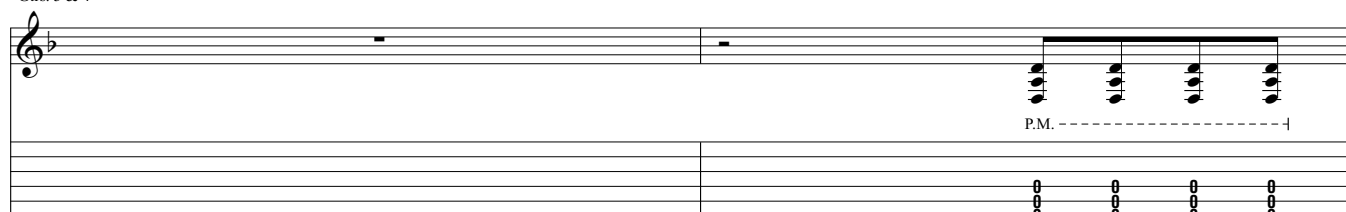
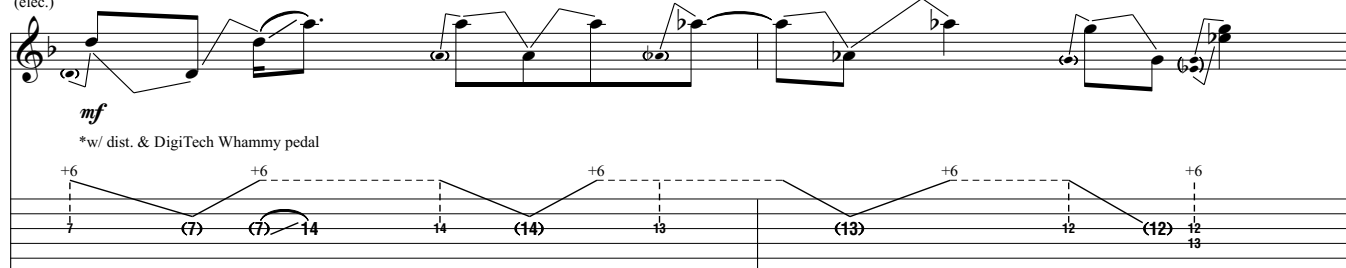
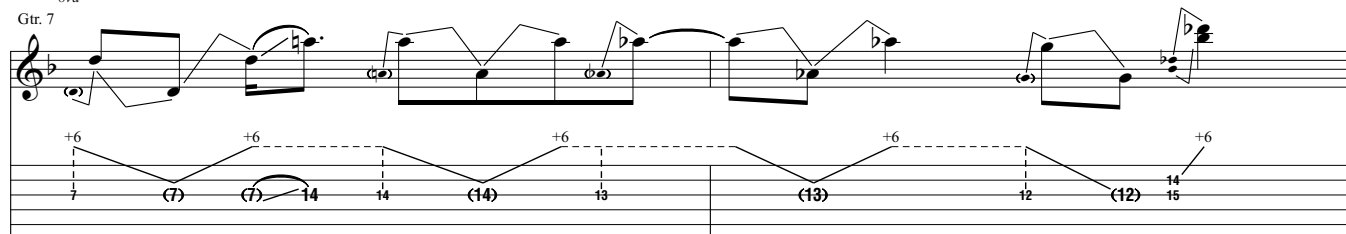
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
Dm C/E F Dm Gm F C/E F

Dm C/E F Dm Gm F A7♭9
Gtr. 3
6 6 6 6
3 3 3 5 5 5 7 7 7 3 3 3 8 8 8 7 7 7 5 7 8 6 7 9
Gtr. 4
6 6 6 6
0 0 0 2 2 2 3 3 3 0 0 0 5 5 5 3 3 3 2 3 5 3 6 5

𝄋 Verse
Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (2 times)
D5
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
1. Hey! Can't you see we're trip - ping on the wire,
2. Hey! It goes be - yond big broth - er in the sky. Be -

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
Dm C/E F Dm Gm F C/E F
walk - ing through the can - dy land of our de - sires?
yond the threat of mar - tial law, no Ho - rus eye.

D5
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
Press the mag - ic but - ton and be - hold the world you crave.
No one came to cuff you, they just hand - ed you the chains.

Coda
Gtrs. 5 & 6: w/ Riffs B & B1
Gtrs. 3 & 4: w/ Rhy. Fig. 4
Dm Dsus4 Dm Gm Gsus4 Gm Dm Dsus4 Dm Gm Gsus4 Gm
Tun - nel vi - sion, no man.
Dam - na - tion, god damn.
F Fsus4 F B♭m B♭m(add 9/11) B♭m F Fsus4 F B♭m B♭m(add 9/11) B♭m
Can't see the for - est for the trees.
Can't heal the wound be - fore we bleed.
Breakdown
D5/F♯ D5/F D5/E D5/E♭ D5
Gtrs. 3 & 4
P.M.
Guitar Solo
Gtr. 7 (elec.)
8va
mf
*w/ dist. & DigiTech Whammy pedal
*Whammy pedal set for one octave above.
Gtrs. 3 & 4
Rhy. Fig. 5
End Rhy. Fig. 5
Gtrs. 3 & 4: w/ Rhy. Fig. 5 (2 times)
Gtr. 7

D5/F♯ D5/F D5/E D5/E♭ D5
8va
Gtr. 7
loco
Gtrs. 3 & 4
P.M. P.M. P.M.
Bridge
Gtrs. 3, 4 & 7 tacet
Dm
Gm
No form of pay - ment,
no pot of gold
Gtr. 8
(nylon-str. acous.)
mf
let ring throughout
Gtr. 9
(nylon-str. acous.)
mf
let ring throughout

A Dm D

will sat - is - fy ___ the debt of what he's ___ owed. ___

Gm Dm/F

Spill - ing from the hous - es in a trance, ___ the chil - dren lined up on the road. _

Em7♭5
A
Gtr. 8 tacet
Dm
Curs - ing at the pip - er as he
Gtr. 8
Gtr. 5
Gtr. 6
Gtr. 9

Gm
A
Dm
D
lured your kids a - way, and led them to the riv - er for what was their fi - nal day.
Gtr. 5
Gtr. 6
Gtr. 9
Gm
Dm/F
Em7♭5
No need for con-vinc - ing, on his pipe he played a song to fool them all.

A A7♭9

Fooled them all.

8va

8va

F Fsus2/4 F B♭m B♭sus2/4 B♭m

The dev - il danc - es with the scorned.

Gtr. 5

8va

Gtr. 6

Gtrs. 3 & 4

P.M.

F Fsus2/4 F B♭m6

And how the fire keeps us.

loco 8va loco

12/15 14 13 14 15 17 15 13 13 14 | 18 13 15 13 14 15 12 15 12 15 16 13

8/10 10 10 10 11 13 11 10 10 10 | 15 9 13 9 11 12 10 12 10 11 13 10

6 6

P.M.

3 3 3 3 3 3 3 3 3 3 3 3 3 | 3/13 2/12

*w/ echo set for half-note regeneration w/ 2 repeats.

Outro

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (last meas.)

Dm C/E F Dm Gm F C/E F

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (1st meas.)

D5 N.C.

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (1st meas.)

D5 N.C.

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Creating God

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Fast ♩ = 150

D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5

D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5

Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5

𝄋 **Verse**

Gtrs. 3 & 4 tacet
3rd time, Gtr. 5: w/ Fill 1

*D5 F5 A♭5 D5 F5 D5 N.C.

1. Stand - in' in the shade of al - tru - is - m, ham - per - ing the call,
2. Nev - er held a high re - gard for Dar - win, se - lec - tion takes too long.
3. Have you no - ticed that I'm need - in' it more now more than it needs me?

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtrs. 1 & 2

P.M. P.M.

0 0 0 | 0 3 6 5 / 0 3 6 3 | 0 0 0 |

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F5 A♭5 D5 F5 D5 N.C.

came a mod - ern mes - si - ah to save us all.
A lit - tle kick in the pool should - n't do us wrong.
Got a cou - ple of bil - lion that seem to a - gree.

F5 A♭5 D5 F5 D5 A♭5 D5 G5 F5

Some - thin' far be - yond a work of fic - tion, pos - si - tron - ic brain.
De - vour - ing the ver - y last in - ven - tion man would ev - er need.
Surf - in' in an ar - ti - fi - cial di - men - sion, but we're not a - lone.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 0 | 0 0 0 3 6 5 3 | 0 0 0 0 0 0 0 0 | 0 0 6 0 5 3

D5
F5 A♭5 D5 F5
D5
A world that's void of all the an - guish and suf - fer - ing,
pain.
But ex - po - nen - tial growth is a fright - 'ning thing
in - deed.
Now the mas - ter has be - come just a step - ping stone,
oh.
P.M.
*P.M.
*Gradually lift P.M.

Pre-Chorus
G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 D5
Bet - ter tame your con - vic - tions be -
Sweet Bo - he - mi - an ju - ry
Like a blow to the e - go, the
P.M.

To Coda
G5 F5 G5 F5 G5 F5 G5 F5 G5 A♭5 A5
fore you go and o - pen the cage.
round - ed up and hung in the street.
bit - ter pills are hard - er to take.
P.M.
grad. bend
1/4
1/2
3/4
1

Chorus
Half-time feel
D5
We're cre - at - ing God, mas - ter of our de - signs.
Riff A
Gtr. 3
mf
Rhy. Fig. 4
Gtrs. 1 & 2
B♭5
G5
Riff B
Gtr. 4
mf
End Riff B
Gtr. 3
End Riff A
Gtrs. 1 & 2
End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4
Gtr. 3: w/ Riff A
Gtr. 4 tacet
D5
We're cre - at - ing God, un - sure of what we'll find.

1.
End half-time feel
Gtr. 4: w/ Riff B
B♭5
G5
Yeah.

2.
G5
Yeah.

Bridge

Gtr. 3: w/ Riff A (1st 2 meas., 3 times)
F5
E5
Some-times when I look up to the sky, I have to won -
Rhy. Fig. 5
Gtrs. 1 & 2

E♭5
- der, are we sum - mon - ing the de - mon, you and I?
End Rhy. Fig. 5

G5 F5 G5 F5 D5 N.C. G5 F5 G5 F5
1 1/2
1 1/2

D5 G5 F5 G5 F5
Gtr. 5
w/ bar
-2 1/2
Riff C
End Riff C
Gtrs. 1 & 2
P.M.

Gtrs. 1 & 2: w/ Riff C (2 times)
D5 G5 F5 G5 F5
Gtr. 5
1/2

D5 G5 F5 G5 F5

D5
G5
A♭5
A5
8va
Gtr. 5
Gtrs. 1 & 2
P.M.
grad. bend
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
loco
B♭5

D.S. al Coda
End half-time feel
F5
E♭5
Gtr. 5
8va
let ring
Gtrs. 1 & 2

Coda
G5
A♭5
A5
B♭5
grad. bend

Chorus
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)
Gtr. 3: w/ Riff A (4 times)
Gtr. 4: w/ Riff B
D5
B♭5
We're cre - at - ing God, mas - ter of our de - signs.
G5
D5
We're cre - at - ing God,

Gtr. 4: w/ Riff B
B♭5
G5
unsure of what we'll find.
Oo.
D5
We're cre - at - ing God,
in search of the di - vine.
Gtr. 4: w/ Riff B
B♭5
G5
D5
Yeah.
We're cre - at - ing God,
Gtr. 4: w/ Riff B
B♭5
G5
com - mit - ting su - i - cide.
Yeah,
Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtr. 3: w/ Riff A (1st 2 meas., 3 times)
F5
E5
E♭5
yeah.
D5
Gtr. 3
Gtrs. 1 & 2

from Avenged Sevenfold - *The Stage*

Angels

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately slow ♩ = 77

*Gm Eb Am7 Dsus4 Gm Eb Am7 Dsus4

Gtr. 2 (slight dist.)

mp
w/ chorus

Rhy. Fig. 1 **End Rhy. Fig. 1**

Gtr. 1 (slight dist.)

mf

*Chord symbols reflect implied harmony.

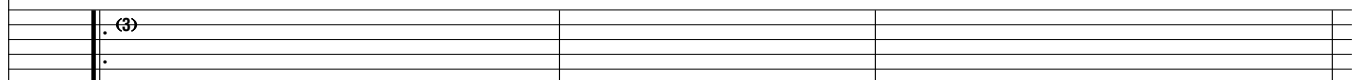
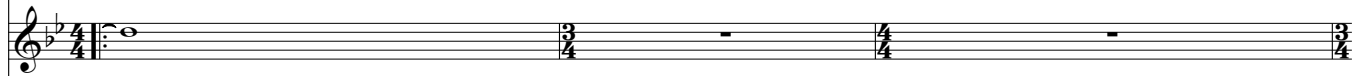
Verse

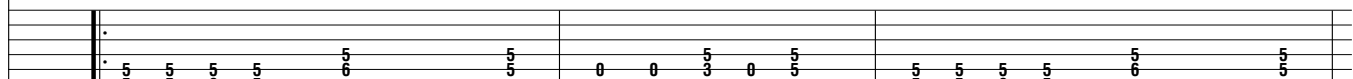
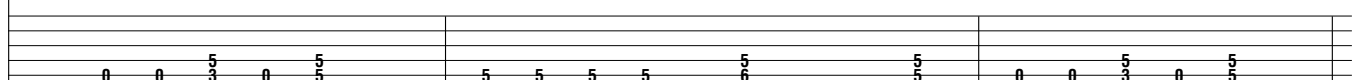
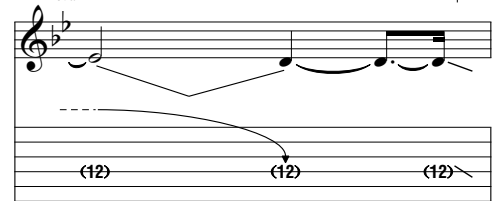
2nd & 3rd times, Gtr. 2 tacet
3rd time, Gtr. 5: w/ Fill 1

1st time, Gtr. 2 tacet

Gm Eb Am7 Dsus4 Gm Eb

1. Took me years to make my mo - tives clear, and the days have not been
2. There are words that nev - er found my lips. There are words I'd soon for-
3. Took the road, but should have chased the stars. Now I've lost my own way

Gtr. 2

*Gtrs. 1 & 3 (slight dist.)

mf

*Composite arrangement

Gm Eb Am7 Dsus4 Gm Eb
has me bur - ied in the lines, I find. I walk in the noise, qui -
but it seems I've lost my grip, I slip. The fast - er we run now, the clos -
but I burned it long a - go, I know. I struck all the match - es, stuck
Rhy. Fig. 2

Am7 D7 Gm Cm Am7 D5
- et em - ploys and dark - ness seems to know just where I am.
- er the gun now and some - how all the bul - lets have my name.
in the ash - es. For - give me. Won't you sim - ply speak my name?
End Rhy. Fig. 2

Chorus
Gtrs. 1 & 3 tacet
Cm/Eb G Cm/Eb G
Moth - er, wash the dev - il from my hands. Pray the Lord I have the strength to stand.
*Gtr. 4
Riff A
End Riff A
let ring
*Synth arr. for gtr.

1st & 2nd times, Gtr. 4: w/ Riff A
3rd time, Gtr. 4: w/ Riff A (1st 2 meas.)
To Coda
Cm/Eb G Cm/Eb
Moth - er, tell me, was it all a lie? Show me where the an - gels die.

Guitar Solo
Gtr. 4 tacet
Gm(add9)
E♭
E♭maj7
E♭6
Gm
Gm/A
B♭
Gtr. 5 (dist.)
Gtr. 4
Rhy. Fig. 3
Gtrs. 1 & 3
E♭(♯4)
8va
15ma
loco
P.H.
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 5
E♭♯4

Cm
A♭maj7
Gtr. 5
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 3
Gtrs. 1 & 3: w/ Rhy. Fig. 4 (2 times)
Cm
A♭maj7
Gtr. 5
Cm
A♭maj7
8va
let ring
D.S. al Coda
Cm
A♭maj7
8va
Gtr. 5
Gtrs. 1 & 3

Coda

Outro-Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (6 times)
Gtr. 4 tacet

Gm
E♭
Am7
D7
Had a pho - to of the time we shared,
- er we run now, the clos - er the gun now and some-
Gm
Cm
Am7
D5
but I threw it all a - way.
- how we all found the warmth of the gun now. The fast-
Gm
E♭
Am7
D7
Took the road, but should have chased the stars.
- er we run now, the clos - er the gun now and some-

Gm
Cm
Am7
D5
Now I've lost my own way home.
- how we all found the warmth of the gun now. The fast-
8va
loco
Gm
E♭
Am7
D7
Had a pho - to of the time we shared,
- er we run now, the clos - er the gun now and some-
let ring
Gm
Cm
Am7
D5
but I burned it long a - go, I know.
- how we all found the warmth of the gun now.
(Ah,
8va
loco

Gm
E♭
Am7
D7
Gm
Cm
oo.)
Gtr. 5
rake
Gtrs. 1 & 3
Am7
N.C.

from Avenged Sevenfold - *The Stage*

Simulation

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Gm
B♭
A
A♭
To - to has pulled back the green to - night, in sight.
*P.S.
steady gliss.
*Beginning over neck pickup, quickly rub strings w/ pick while moving towards headstock.
Gm
B♭
Am
A♭
Blue pills coat wish such dis - dain.
**(Oh.)
End Rhy. Fig. 1
**Fade in

Pre-Chorus
Cm
Gm/B♭
F/A
Fm/A♭
Now I've worn the shades for so long
8va
Gtr. 4 (clean)
mp
*H.H.
*Harp harmonics achieved by lightly touching string w/ index finger at fret indicated in parentheses and plucking w/ thumb.
Gtr. 1
Rhy. Fig. 2A
Gtr. 3 (clean)
mp
w/ fingers
w/ Leslie
let ring
Rhy. Fig. 2
Gtr. 2
let ring

Interlude
Very fast ♩ = 192
Gtrs. 1 & 2 tacet
Gtr. 5: w/ fdbk. & bar effects (next 8 meas.)
*D5
Spoken: I know this may be
Riff A
Gtr. 6 (dist.)
mf
P.M.
*Chord symbols reflect implied harmony.
hard for you to be - lieve and all,
End Riff A
but you on - ly ex - ist be -
Riff B
Gtrs. 6 & 7 (dist.)
f
cause we al - low it.
F5
D5
A♭5
End Riff B

Chorus
Double-time feel
D5
F5
E5
I've
ques - tioned
all
the
voic - es
in
my
Gtr. 8 (dist.)
mf
*w/ wah-wah
*Used as filter.
Gtr. 9 (dist.)
mf
**w/ wah-wah
**Used as filter.
Rhy. Fig. 4
Gtrs. 6 & 7
E♭5
D5
F5
head.
Are
they
mine
or
have
I
been
mis
-
led?
8va
loco
Harm.
w/ bar
Pitch: G

E5
E♭5
8va
loco
P.H.
Pitch: D
8va
loco
w/ bar
w/ bar
w/ bar
P.H.
w/ bar
End Rhy. Fig. 4
P.M.
Gtrs. 6 & 7: w/ Rhy. Fig. 4
D5
F5
To - tal un - der - stand - ing don't
Gtr. 8
Gtr. 9
8va

E5 E♭5

seem to mean a thing when

8va

1

8va

D5 F5

you can't see be - hind the sil - ver screen,

loco

1

loco

1

E5
E♭5
a fig - ur - ine.
1/2
D5
F5
E5
E♭5
Gtr. 8
1
Gtr. 9
15ma
loco
Harm.
w/ bar
grad. release
-3 1/2
Riff C
Gtrs. 6 & 7
P.M.

Freely
A♭5
scream?
8va
Harm.
w/ bar
+1/2
+1 1/2
w/ bar
grad. dive
loco
w/ bar
P.H.
+2
End Rhy. Fig. 5
-1
+1/2
Pitch: D
+1

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

Cm Gm/B♭ F/A Fm/A♭

We stand to lose all our charm,

Gtr. 4

8va

H.H.

5 (17) 4 (16) 3 (15) | 2 (14) 1 (13) 1 (13)

Gtr. 1

6 | (6) 8 8 11 11 13 11

Interlude
Tempo II

Gtr. 1 tacet
Gtr. 5: w/ fdbk. & bar effects (next 8 meas.)
Gtr. 6: w/ Riff A

D5

E♭5 D5 F5

head. Are they mine or have I been mis - led?

w/ bar

E5 E♭5 D5

To - tal un - der - stand -

w/ bar

w/ bar

F5 E5 E♭5

- ing don't seem to mean a thing when

D5 F5

you can't see be - hind the sil - ver screen,

A♭5
scream?
8va
*1
*2nd string caught w/ previous bend.
P.H.
1/2
Gtr. 8
Gtr. 9
w/ bar
grad. dive
-1 1/2
-2 1/2
-4
-4 1/2
-5
Gtrs. 6 & 7

End half-time feel

F5 E5 D5 F5 E5 D5 F5 D5 | F5 E5 D5 F5 E5 D5 F5 D5 | F5 E5 D5 F5 E5 D5 F5 D5 | F5 E5 D5 F5 E5 D5 F5 D5

expecting you.

(Oo, ah!)

8va

*Gtr. 10 (dist.)

f

w/ bar

Harm.

grad. ascent

+1

3 (3) 3

*Doubled throughout

Pitch: D

-2 1/2

-10 1/2

-4 1/2

-1

Gtrs. 6 & 7

P.M.

3 2 0 3 2 0 3 0 | 3 2 0 3 2 0 3 0 | 3 2 0 3 2 0 3 0 | 3 2 0 3 2 0 3 0

Guitar Solo
Double-time feel

E♭5
D5
F5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
1/4
1/4
1/4
1/4
1/4
1/4
1/4

E5
E♭5
D5
P.M.
P.M.
P.M.
w/ bar
w/ bar
1/4
1/4
1

F5
E5
E♭5
8va
P.H.
w/ bar
w/ bar
1
1/2
Pitch: F
-2 1/2

D5
F5
loco

E5
E♭5

Gtrs. 6 & 7: w/ Riff C
D5
F5
E5
E♭5
D5
F5
E5
E♭5

D5
F5
E5
E♭5
D5
F5
E5
E♭5

Gtrs. 6 & 7: w/ Rhy. Fig. 5 (1st 2 meas.)
C5
D5
C5
D5
C5
D5
C5
D5
8va

C5
D5
C5
D5
C5
D5
8va
Gtr. 10
Gtrs. 6 & 7
P.M.
P.M.

Gm Bb A Ab

Is truth on - ly___ what we___ be - lieve___ is real?_

8va

Gm Bb A Ab

Mar - vel the sketch - es___ that paint___ the night,_ star - light._

*H.H. H.H. H.H. H.H. H.H.

*Harp harmonics achieved by lightly touching string w/ index finger at hypothetical fret location (past fretboard) indicated in parentheses and plucking w/ thumb.

from Avenged Sevenfold - *The Stage*

Higher

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Gtrs. 1 - 7, 9 & 10: Drop D tuning:
(low to high) D-A-D-G-B-E

*Kybd. arr. for gtr.
**Chord symbols reflect overall harmony.

***Piano arr. for gtr.

E♭
Gm
D
D7
On - ward to see you, my friend.
Ah.
Gm
D/F♯
Cm
Gm/B♭
Light years a - bove,
time seems to wait.
Take me high - er.
Take me
E♭
Gm
D
D7
Prom - ise to see you a - gain.
(Prom - ise to see you a - gain.)
high - er, high - er, high!)

Gtr. 3: w/ Rhy. Fig. 2
Dm
C/D
Pre - flight dem - on - stra - tion led to des - p'rate voic - es fueled by flames.
There's more than we've been told, had to find it on the oth - er side.
Pre-Chorus
Gtr. 3: w/ Rhy. Fig. 1
Dm Gm F Dm Gm F C F C/E C Gm F
Now I'm out here wait - ing, hop - ing you would send a sign.
Now I must be dream - ing, face a - gainst the fro - zen glass.
Dm Gm F Dm Gm F C F C/E C F C/E
Came a mil - lion mi - les, and the earth grows small as I lov - ing - ly leave it be -
But there's no re - turn now, and the blaz - ing worlds sa - lute as we go fly - ing
Chorus
Gm D/F♯ Cm
- hind.
past.
Freed of the world, shed of the
(Ah, ah.
Riff A
Gtr. 6 (dist.)
mf
*w/ octaver
T T T T T T T T T T T T T T T
5 8 12 5 8 12 5 8 12 5 8 12 5 8 12 5 4 7 12 4 7 12 4 7 12 4 7 12 4 7 12 4 10 13 17 10 13 17 10 13 17 10 13 17 10 13 17 10
*Set for one octave higher.
Gtr. 3
Rhy. Fig. 3
5 5 5 5
7 5 4
5 3

Gtr. 3: w/ Rhy. Fig. 3
Gtr. 6: w/ Riff A
Gm
D/F♯
Cm
Light years a - bove,
time seems to
Take me high - er.
Gm/B♭
E♭
Gm
D/F♯
D7/F♯
wait.
Prom - ise to see you a - gain.
Prom - ise to see you a - gain.)
Voc. Fig. 1
End Voc. Fig. 1
(Take me high - er, high - er, high!)
Interlude
D5
E♭5
D5
N.C.
Gtr. 3
P.M.
D5
E♭5
D5
N.C.
*(Ah.
P.M.
*Fade in

Dm
semi-P.H.

C/D
Gtr. 3: w/ Rhy. Fig. 1
Dm
Gm
F

Dm
Gm
F
C
F
C/E
C
Gm
F
1/2

Dm
Gm
F
Dm
Gm
F

C
F
C/E
C
F
C/E
8va
loco
T

Chorus
Gtr. 3: w/ Rhy. Fig. 3 (1st 7 meas.)
Gtr. 6: w/ Riff A (2 times)
Gm
D/F♯
Cm
Gm/B♭
Freed of the world, shed of the weight.
(Ah, ah.
E♭
Gm
D/F♯
Gtr. 3: w/ Rhy. Fill 1
D7/F♯
On - ward to see you, my friend.
On - ward to see you, my friend. Ah.
Gtr. 3: w/ Rhy. Fig. 3 (1st 7 meas.)
Gm
D/F♯
Cm
Bkgd. Voc.: w/ Voc. Fig. 1
Gm/B♭
Light years a - bove, time seems to wait.
Take me high - er.

Gtr. 3: w/ Rhy. Fill 1
E♭
Gm
D/F♯
D7/F♯
Prom - ise to see you a - gain.
Prom - ise to see you a - gain.)
8va
15ma
1/2
1 1/2
grad. release
P.H.
17
17
(17) 17 17
17

Interlude

Gtr. 9 tacet
Gm
E♭
Cm
D
15ma
Gtr. 9
(17) (17)
Rhy. Fig. 5
Gtr. 10 (dist.)
mp
w/ fingers
sim.

Gm
B♭/F
E♭
Gm/D
Cm
E♭/B♭
Am7♭5
Gtr. 10
End Rhy. Fig. 5

Gtr. 10: w/ Rhy. Fig. 5
Gm
E♭
Cm
D
(Oh, oh, oh, oh.
*Female voices
Gm
B♭/F
E♭
Gm/D
Cm
E♭/B♭
Am7♭5
Oh, oh.)
Outro
Gtr. 10: w/ Rhy. Fig. 5 (5 5/8 times)
Meet you in the stars to - night. There you find me drift - ing in the
2nd, 3rd & 4th times, Gtr. 11 tacet
1st time, Gtr. 11 tacet
Play 4 times
e - ther with - in the lull.
Gtr. 11 (slight dist.)
mp
**w/ delay
**Set for dotted eighth-note regeneration w/ 5 repeats.
(Oh, oh, oh, oh. Oh, oh.)
Gtr. 10
E♭/A
N.C.
(Sound effects)
10 sec.

from Avenged Sevenfold - *The Stage*

Roman Sky

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Verse

Asus2 Em/G

1. As the em - bers rose through the Ro - man sky,

Gtr. 2 (clean) Rhy. Fig. 2

mf

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

octaver off

*Chord symbols reflect implied harmony.

Interlude

Verse

Chorus

Guitar Solo

*Dm
Dm/E
Dm/F
Dm/E
Gtr. 3
loco
Gtr. 1
*Chord symbols reflect overall harmony.
Dm
Dm/E
Dm/F
Dm/G
8va
let ring
Verse
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3 tacet
Asus2
Em/G
C
Em
3. As they spoke your fate, a fear-less man re - plied,
Rhy. Fig. 3
End Rhy. Fig. 3
octaver off

Outro-Guitar Solo

Dm B♭m Dm B♭m

Gtr. 4

Gtr. 2

F
B♭m/D♭
Fm
D♭m6/9
A♭
C
D♭
D♭/C
B♭m
B♭m/A♭
G♭
D♭/F
1/2

C/E
Fm
G♭
D♭
F
B♭m/D♭
Fm
D♭m6/9
A♭
C
D♭m
8va
rit.
*Hold bend while executing tap.

from Avenged Sevenfold - *The Stage*

Fermi Paradox

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Guitar Solo

Gtrs. 2 & 3 tacet

F♯5 A5 F♯5

Gtr. 4 (dist.)

8va *loco*

f

Harm.
w/ bar
grad. release

grad. bend

1/2 1

Pitch: G

Gtr. 3

Gtr. 2

Gtr. 1

Rhy. Fig. 1

P.M.

A5
F5
Gtr. 4
grad. bend
Gtr. 1
P.M.
A5
F5
grad. bend
P.M.
A5
F♯5
8va
P.M.
End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
A5
F♯5
Gtr. 4
8va
loco

A5
F5
A5
F5

Gtr. 4
8va
Gtr. 1
Rhy. Fill 1
End Rhy. Fill 1
P.M.

Interlude

Half-time feel

F♯m F5 D5 F♯m

8va

Gtr. 4

Gtr. 3

Gtr. 2
divisi

Gtr. 1

End half-time feel

F5 D5

8va

Verse

1st time, Gtrs. 2 & 3 tacet
2nd time, Gtr. 4 tacet
3rd time, Gtr. 4: w/ Fill 1
3rd time, Gtr. 9 tacet

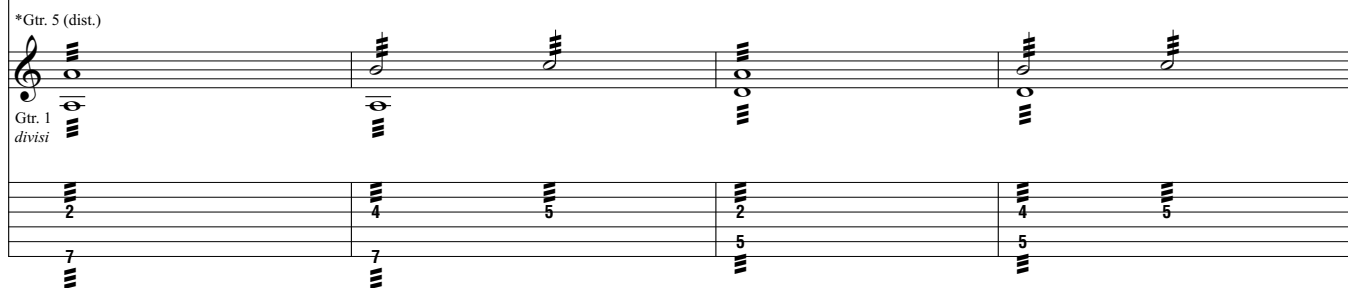
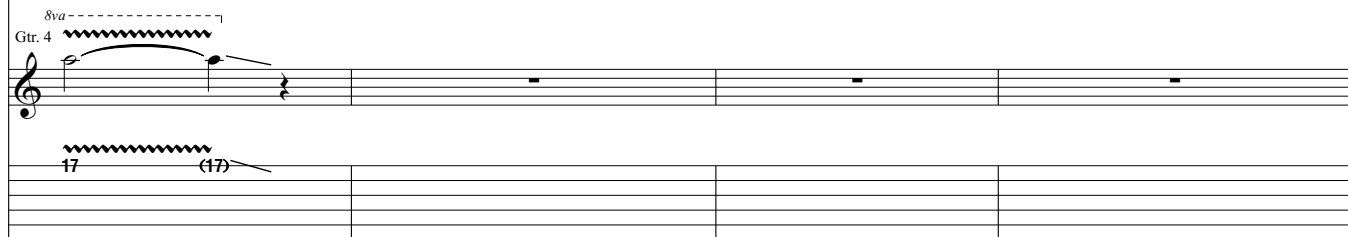
1st time, Gtr. 4 tacet

**Am Dm

1. Lights paint the win - dows in the sky. The past is sewn
2. In the void we il - lus - trate our lives. E - merge in small,
3. Where chil - dren shiv - er in the cold, the sun will shine.

Gtr. 4

*Gtr. 5 (dist.)

Gtr. 1 *divisi*

*Played *f*

**Chord symbols reflect implied harmony.

G C

in pur - suit of our spir - it shown.
heed the sign meant to e - volve.
Just a touch to heal the blind

Gtr. 5

Gtr. 1

E

Gtr. 3

15ma

loco

P.M.

P.H.

Gtr. 2

15ma

loco

P.M.

P.H.

Gtr. 5

Gtr. 1

Interlude
Gtr. 5 tacet
F♯5
F5
D5
A5
F♯5
Gtr. 4
grad. bend
semi-P.H.
grad. bend
P.H.
Gtr. 1
A5
F5
D5
A5
F♯5
loco
grad. bend
grad. bend
grad. bend
P.H.
P.H.
Bridge
Gtr. 1: w/ Rhy. Fig. 1 (1 7/8 times)
Gtr. 4 tacet
A5
F♯5
A5
F5
My sweet Me - du - sa, ___ re - flect the emp - ty in our be -
Gtr. 4

A5
F5
A5
F♯5
- ing.

A5
F♯5
A5
F5
Snakes born of fi - re
con - jure the de - mon of our dreams.

D.S. al Coda 1

Gtr. 1: w/ Rhy. Fill 1
A5
F5

Coda 1
Interlude
End half-time feel
Gtrs. 1 & 5 tacet
Am
F
Gtr. 8 (dist.)
*pp
w/ flanger
*Grad. vol. swell.
Riff C
**Gtr. 7
mp
let ring
let ring
**Synth arr. for gtr.

Dm
E
E7
Gtr. 8
mf
Gtr. 4
divisi
grad. bend
End Riff C
let ring
Guitar Solo
Half-time feel
Gtr. 7: w/ Riff C (2 times)
Gtr. 8 tacet
Am
F
Gtr. 4
15ma
loco
P.H.
Gtr. 9
(clean)
Riff D
mp
let ring
Dm
E
E7
1 1/2
End Riff D
let ring

F
Dm

Gtr. 4

8va

loco

Gtr. 9

let ring

let ring

Gtr. 1

Dm/C Bm7♭5 Bm7♭5/A

8va

let ring

let ring

E Am

8va

grad. release

let ring

let ring

Dm
Dm/C
E

8va

let ring
let ring

Coda 2

Outro-Guitar Solo

F♯m7♭5
F
grad. bend

Gtr. 5: w/ Riff B

E(♭6)
Am
C/G
F♯m7♭5
grad. bend
P.M.

F
E(♭6)
Am
C/G

F♯m7♭5
F
E(♭6)
grad. release
hold bend

Am
C/G
F♯m7♭5
F
15ma
loco
P.H.
Pitch: E
E

E(♭6)
Am
C/G
F♯m7♭5
Voc. Fig. 1
End Voc. Fig. 1
(A - lone.)
8va

Begin fade
Gtr. 5: w/ Riff B (1st 5 meas.)
F
E(♭6)
Am
C/G
8va
Gtr. 4
grad. bend
Gtr. 10 (dist.)
Riff E

Bkgd. Voc.: w/ Voc. Fig. 1
F♯m7♭5
F
E(♭6)
8va
steady gliss.

Am C/G F♯m7♭5

8va

Gtr. 4

Gtr. 10

Gtr. 5

End Riff E

F E(♭6)

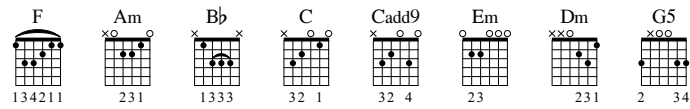
8va

grad. release

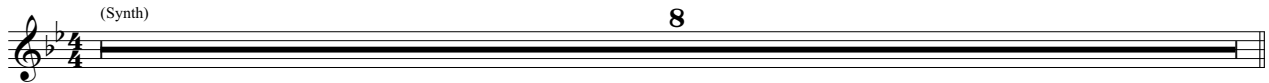
hold bend

from Avenged Sevenfold - *The Stage*

Exist

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Gtrs. 1-5: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast **= 140**

*Synth strings arr. for gtr.
**Vol. swells

*Chord symbols reflect overall harmony.

E♭m
8va
B♭m
loco
8va
loco

A°7

B♭m
F♯m/A

C♯m
G♯7/B♯
sim.
8va
loco
sim.
C♯m
D♯○7
8va
Em
B7/D♯
8va
Em
F♯○7
8va

Gm
E♭m/G♭
Gm
8va
8va
E♭m6/G♭
B♭m
E♭m/G♭
8va
loco
8va
loco
E♭m
F♯°7

G5
N.C.
D5
Riff A
P.M.
Gtr. 3
Gtr. 2
Gtrs. 4 & 5
End Riff A
P.M.
Gtrs. 4 & 5: w/ Riff A (3 times)
Gtr. 3
Gtr. 2

8va
loco

8va
8va

loco
sim.
loco

Gtrs. 2 & 3 tacet
D5
F5
B♭5
A5
Gtrs. 4 & 5

*Half-time feel
D5
P.M.
P.M.
*3rd & 4th times, Quarter-time feel

P.M.
P.M.

End quarter-time feel
E♭5
Play 4 times
P.M.

Half-time feel
D5
C♯°7
B♭5
C♯°7

Dm

Gtr. 6 (dist.)

f

Em

1/2

Gtr. 4

Gtr. 5

Fm

A♭m

grad. bend

grad. bend

1/2

1/2

1 1/2 hold bend

Am

8va

B♭m

C♯m

8va

F

Gm

8va

G♯m

Am

8va

B♭m

Bm

8va

Free time

8va

*w/ delay

*Set for quarter-note regeneration w/ 16 repeats.

8va
15ma
*p mp
fdbk.
*Vol. swell
Pitch: E
p
p
Gtrs. 5 & 6 tacet
Dm(add9)
Gtr. 4
(Synth)
8va
loco
pp
w/ heavy reverb
8va
loco

*Set for quarter-note regeneration w/ 2 repeats.

Slower ♩ = 64

Gtr. 7 (slight dist.)

Rhy. Fig. 1

B♭ Am Dm

mf

let ring throughout

B♭ Am Dm

End Rhy. Fig. 1

B♭ Am Dm

B♭
Am
Gm
F
Am
Dm
No hand to hold _ us, ______ no one to save _ us from to - mor - row. __
We stand to con - quer, ______ but is there noth - ing left to - mor - row? __
Gtr. 7

2nd time, Gtr. 8: w/ Fill 1
Gtr. 8
(clean)
G♯°7
Am
B°7
C
mf
let ring throughout
Gtr. 7
(cont. in slashes)

Fill 1
Gtr. 8

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtr. 9 tacet

Am Bb F C Cadd9 C Em Am

Gtr. 7

ev-'ry-one.

No light to fol-low, a

Gtr. 8

Gtr. 9 (dist.)

mp

w/ heavy reverb

let ring

Em Dm G5

End Rhy. Fig. 2

Gtr. 7

shot in the dark. Does an - y - bod - y know?

End Voc. Fig. 1

Ah.)

Gtr. 8

Gtr. 9 tacet
C
Cadd9
C
Em
Am
Oo,
high
from
the
heav
-
ens,
I

Em
Dm
G5
can't
see
the
pain.
Does
an
-
y
-
bod
-
y
care?
Gtr. 8

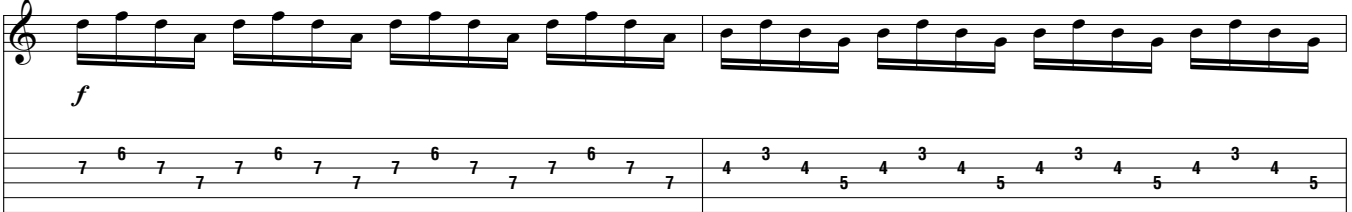
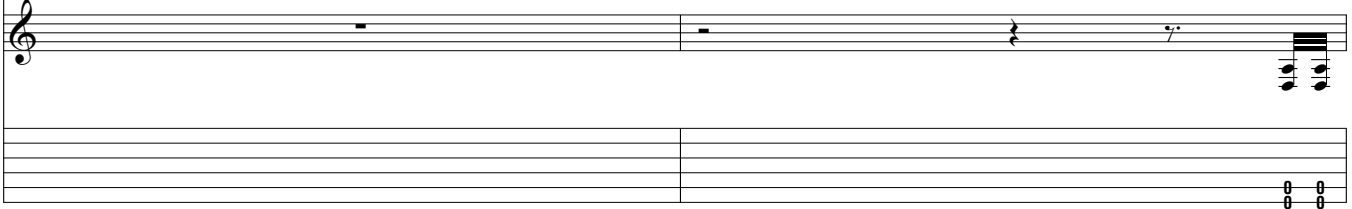
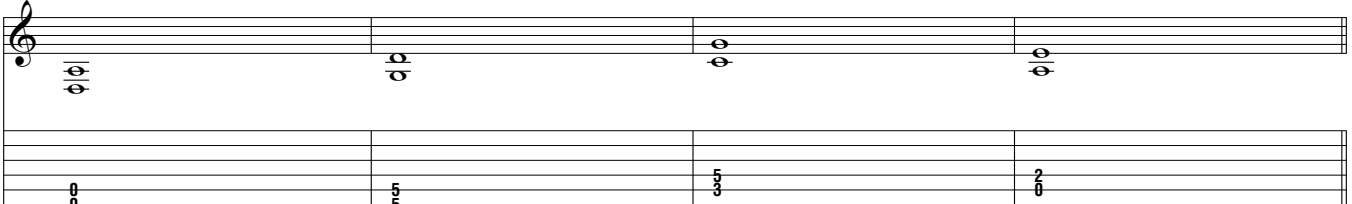
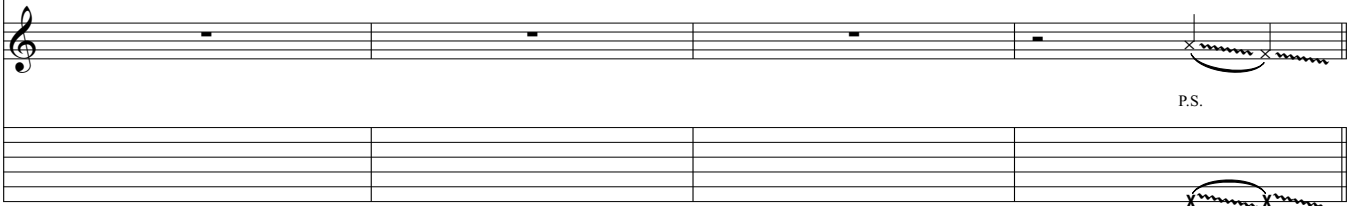
1.
2.
B♭
F
C
B♭
F
C
B♭
B♭/A
F
C
Gtr. 8
Gtr. 7

Interlude

*Composite arrangement

**Set for sixteenth-note regeneration w/ 6 repeats.

***Vol. swell

Gtr. 10 tacet
Dm
G5
Rhy. Fig. 4
Gtrs. 7 & 8
*Gtr. 11
Riff B
f
*Synth arr. for gtr.

C
Am
End Rhy. Fig. 4
Gtrs. 7 & 8
Gtr. 11
End Riff B
Gtr. 4

Gtrs. 7 & 8: w/ Rhy. Fig. 4
Gtr. 11: w/ Riff B (3 times)
Dm
G5
C
Am
Gtr. 4
Gtr. 5
P.S.

Quadruple-time feel
Gtrs. 4 & 5
D5
G5
C5
A5
Rhy. Fig. 5
End Rhy. Fig. 5
Outro
Gtrs. 4 & 5: w/ Rhy. Fig. 5 (14 1/4 times)
Gtr. 11: w/ Riff B (15 times)
Spoken: We have one collective hope: The earth. And yet, uncounted people remain hopeless. Famine and calamity abound.
Sufferers hurl themselves into the arms of war. People kill and get killed in the name of someone else's concept of God.
Dare we admit that our thoughts and behaviors spring from a belief that the world revolves around us? Each fabricated
conflict, self murdering bomb and vanished airplane, every fictionalized dictator, biased partison and wayward son. Part the
curtains of society's racial, ethnic, religious, national and cultural conflicts and you find the human ego turning the knobs and
pulling the levers. When I track the orbits of asteriods, comets and planets, each one a pirouetting
dancer in a cosmic ballet choreographed by the forces of gravity, I see beyond the plight of humans. I see a universe ever-expanding with its
Gtr. 12 (dist.)
mf

D5 G5 C5 A5
galaxies embedded within the ever-stretching, four-dimensional fabric of space and time. However big our world is, in our hearts and our minds and
Gtr. 12 tacet
D5 G5 C5 A5 D5
our outsized atlases, the universe is even bigger. There are more stars in the universe than grains of sand on the
G5 C5 A5 D5
world's beaches. More stars in the universe than seconds of time that have passed since Earth formed. More stars than
G5 C5 A5 D5
words and sounds ever uttered by all humans who have ever lived. The day we cease exploration of the cosmos is the
G5 C5 A5 D5
day we threaten the continuance of our species. In that bleak world, arms-bearing resource-hungry people and nations would be prone to
G5 C5 A5 D5
act on their low-contracted prejudices and would have seen the last gasp of human enlightenment until the rise of a visionary
G5 C5 A5 D5
new culture once again embraces the cosmic perspective. A perspective in which we are one, fitting neither above nor below,
G5 C5 A5 D5 G5 rit. C5
but within.
Gtr. 12
rit.
Gtrs. 4 & 5
rit.